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ABSTRACT

This paper examines the role of visual arts in student creativity development and gives guidelines for using a comprehensive visual arts program which can foster interdisciplinary connections throughout the curriculum. Sections of the paper include: (1) "Visual Arts in Education"; (2) "Visual Arts is a Way to..."; (3) "Learning through Visual Arts"; (4) "Creation and Communication"; (5) "Aesthetic and Critical Analysis"; (6) "Cultural and Historical Connections"; (7) "The Role of the Teacher is to ..."; (8) "Integrating Art"; (9) "Skills and Techniques of Visual Art"; (10) "Elements of Design"; (11) "Principles of Design"; (12) "Age Appropriate Activities in Art"; (13) "Additional Resources"; (14) "Books"; and (15) "Other Suggested Reading." (EH)

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Getting Started with Visual Arts

Sandy Dilger
Teri Terry

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Interconnecting Pathways to Human Experience
Teaching the Arts across the Disciplines

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Interconnecting Pathways to Human Experience

Teaching the Arts Across the Disciplines

Arts for a Complete Education/Florida Alliance for Arts Education

EDITORS
Judith Kase-Polisini
Carol Scott-Kassner

ASSISTANT EDITOR
Michele Rosales

CONSULTANTS
Catherine Battle
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Meta Van Sickle
Russell Whaley

DESIGNER/ILLUSTRATOR
Charlotte Rowland

VISUAL/EDITING CONSULTANT
Andrea Bosiger

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Getting Started with Visual Arts

Sandy Dilger and Teri Terry

Nurturing the creative spirit and learning to communicate visually are the essence of teaching visual arts to students. As a part of basic learning, the visual arts provide opportunities for self-discovery and creative expression for all students. In order for creativity to blossom, students need to feel that the classroom is a safe place in which to explore and experiment. When a caring, non-threatening environment exists and students are treated fairly and equitably, self-esteem will flourish, love of learning will take place, and students will reach their highest potential artistically, intellectually, socially, psychologically, and emotionally.

The visual arts help students understand and relate to the multicultural world in which they live. A comprehensive visual arts program provides an overarching framework that fosters interdisciplinary connections throughout the curriculum. Learning styles research has shown that the visual arts can spark inquiry in many students, especially those who do not respond well to language-only, lecture-type instruction. Because they help teachers move beyond words-alone instruction and enhance an interdisciplinary approach to learning, visual arts can help schools expand and even open up new pathways of learning for many students.

Visual Arts in Education

We are essentially visual beings who learn more by sight than by any other means. For this reason, art education is profoundly basic to not only general education, but to specific learning for vocational and avocational purposes. In addition to our preparations for life and work, art has a significant influence on our culture and lifestyles, such as mass media, advertising, automobiles, architecture, clothing design, and home furnishings. Today's students have grown up accustomed to the fast-paced images on television and in videos. As a result, they often think in visual terms and respond best to instruction that has strong visual components.

Art education makes four distinct contributions to general education:

> The development of skills vital to graphic expression.
> The visual arts give form to an individual's ideas and feelings.
>
> The development of sensory awareness vital to judging and creating aesthetic form. Each member of society today is required to make visual discriminations and judgments. Through the ability to make qualitative judgments, one can help to improve the aesthetic dimension of personal and community living.

The development of skills for understanding works of art and the cultures that produced them. The visual arts are a record of times, since the values and beliefs of a people are expressed in their art forms. A study of these forms leads to a better understanding of cultures both past and present.

The development of problem-solving, critical, and creative thinking skills as they relate to the process, product,and analysis of art. The important lessons learned while making art, or critically looking at the art of others, provides opportunities for transfer to occur. Transfer brings understanding to seemingly disparate subjects of the school's curriculum and/or the student's life.

Visual Arts is a Way to:

- Enable students to learn about themselves, others and their world.
- Bring another dimension to the total educational program which is generally verbal, logical, linear, and objective.
- Involve students in perceiving their work; reacting to things they see and feel; and interpreting their feelings, insights, and knowledge.
- Offer opportunities to learn about other cultures by studying the art forms from world cultures.
- Involve students in developing critical thinking skills through analyzing, interpreting, and evaluating visual forms.
- Offer students another way of knowing about the world, their own capabilities, and about humankind.
- Enhance students' creativity, critical thinking, and problem-solving abilities.
- Increase communication skills in a society that emphasizes technology and mass communication.
- Enhance basic literacy skills to include cultural literacy and literacy of non-verbal stimuli.
- Develop self-esteem and a positive self-concept.
- Provide cross-cultural understanding through knowledge of civilizations and cultures past and present.
- Provide students with a powerful means for expression and understanding of self.
- Protect the student at risk.

Learning Through Visual Arts

An effective visual arts education program includes the making of art, but it also involves much more. Specifically, it is a comprehensive approach to learning and percieving art. Visual Arts education draws its content from areas that allow students to:

- understand art's role in time, place, and culture (art history);
- make reasoned interpretations and judgments about artworks (art criticism);
- philosophize about the nature of art, beauty, and the experience of art (aesthetics);
- create expressive images (art production).

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The study of visual arts includes learning in three broad categories: **Creation and Performance** (producing), **Perception and Analysis** (evaluating), and **Cultural and Historical Context** (knowing). These areas must be integrated into elementary and secondary school art programs and taught systematically by certified visual arts teachers.

Creation and Communication

People make artworks by creating images intended to have expressive or aesthetic character. Artworks demonstrate the power of imagery to convey emotions and feelings, concepts and values, in addition to many kinds of cultural and social meanings. The creative production of new works of art involves the manipulation of selected materials using a variety of specific techniques that produce the desired visual effects.

Throughout the early childhood years, students engage in drawing, painting, designing, modeling, constructing, and printmaking activities. These activities involve the processes of selecting, arranging, and decision-making. Expression is apt to be more creative and meaningful to the child when it is emotionally motivated.

Throughout the intermediate grades, students should extend art activities in drawing, painting, sculpture, graphics, and other forms of visual expression, such as animation and computer graphics. Expressing original ideas in imaginative works of art and actively producing art is an important aspect of a student's academic and social life.

Aesthetic and Critical Analysis

Students can reflect on the experience of art, its impact and meaning. Such judgments depend upon an understanding of art's meaning and value, the nature of art objects and the elements that make the experience of art unique. In appraisal, appreciation and evaluation of artists' work and the environment, students acquire a means to make aesthetic judgments.

People look at artworks and experience the impact of visual properties and qualities in the works. Students can cultivate an ability to look at art, analyze the forms, offer multiple interpretations of meaning, and make critical judgments based on visual evidence.

In early childhood years, opportunities to hold, touch, feel, examine and respond to art forms that have interesting visual and tactile qualities develop senses in children that increase their responsiveness and reward their curiosity and inquisitiveness. In addition, as the range of other senses, including smell, taste, and sound are stimulated, the child's total sensory and perceptive acuity is enhanced.

Cultural and Historical Connections

Students can understand and value the contributions of art in society and culture by exploring art in a variety of historical and cultural contexts and recognizing and appreciating the singular qualities of style developed by individual artists and schools of art. This enables art objects to be understood both for the aesthetic qualities they potentially possess and for the significant messages and values artworks carry over time and space to later generations and to other cultures. When children study the art of a particular culture, they learn about the expression of its members and how those people recorded their world and their times through visual art. Contrasts and comparisons can be drawn across cultures and time periods. Active student participation helps them to discern their own uniqueness and to develop an understanding and appreciation of contributions artists have made throughout history.

The Role of the Teacher is to:

- Set up materials to encourage problem solving, experimentation, and self-initiated art activities.
- Choose visuals (prints, slides, transparencies, video tapes, cd's) that are of interest to students and include a variety of artists from different ethnic origins, cultures, time periods, styles, and gender.
- Offer appropriate materials and resources in a supportive setting with ample time or students to complete their work (even if at another time or day).
- Provide tools and materials that are safe and meet the needs of children's self-expression.
- Give help and assistance when needed.
- Provide opportunities for students to work both individually and in groups.
- Display art work at the students' eye level; use the display to allow students to reflect and to discuss their own work and the work of their classmates. It is important to discuss the positive qualities of all artworks, as well as to ask students which part(s), if any, they would change.
- Provide explanations about the goals, learning objectives and "artists" statements next to the display of student art work.
- Ask students to describe their observations and explain their feelings about art both verbally and in sketchbook/journals; use questioning strategies and techniques to elicit responses to works of art; and engage students in thinking skills and conversation regarding the meaning of visual images.

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- Include ALL students in the learning process.
- Connect art activities to the world beyond the classroom.
- Integrate art learning with other areas of knowledge.
- Challenge students to think creatively and solve problems with ingenuity.
- Employ a wide variety of assessment methods with art students, such as portfolios, exhibitions, essays and writing, oral discourse, critiques, etc.
- Discuss the purpose of evaluative criteria or rubrics in assessing work
- Encourage quality work.
- Instill in students the belief in the value of art in their lives and society.
- Encourage persistence.
- Plan lessons demonstrating that art celebrates individual creativity. Be certain that the lesson does not produce identical or similar products.

Integrating Art

Visual arts programs enhance learning across the curriculum. Quality art education can unleash and refine the student's imagination and creativity, while developing other critical thinking skills such as problem-solving and reasoning. Programs such as these liven and enrich the core curriculum, making it more memorable to students. The participatory nature of the visual arts is an example of the statement "I hear and I forget, I see and I remember, I do and I understand." The hands-on nature of the visual arts deepens the content of the core curriculum, providing cognitive connections and individual meaning for students.

Teachers find that infusing other art into other subjects not only allows the student the opportunity to appreciate and value art, but that art enhances the student's desire to learn about subjects they often consider "work." Insights gained through art broaden and strengthen students' knowledge and understanding of other subjects.

Innovative schools across the country weave art into the curriculum in many ways. Some schools are art-based in nature, this means that in every class, every day, students learn language arts, math, science, and social studies through the arts. In this way art is an integral part of the students' everyday life in school, not an addendum. Other schools provide meaningful integrated art experiences by scheduling classes into the art room during a specific period of the day. At a middle school, other subject area teachers inform the art teacher of the topic the class is studying and sign up for a series of visits to learn about Anne Frank, kinetic energy, the body, or fractions by making art. Yet another example pairs the language arts teacher with the art teacher. Together they share a group of students with two things in common, their love of art and their low stanine

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score. The teachers and students delight in their discoveries. The students alternate between the two classrooms. Making puppets, sets, and script, writing is one natural example of the effortless blend of the two subjects. It is important to note that one need not be at a magnet or special interest school to establish programs such as these. They are relatively cost neutral and require only commitment the administration and enthusiasm from the teachers concerned.

Let's look at a few specific examples of integrated visual art units:

In **history,** a teacher might look for artists of a certain time period or country and make connections between their works and the events and cultures represented in the images. A unit on the Old West could include the study of many Native American artists, such as Kicking Bear, and the sculptures of American artist Frederic Remington. The transition is readily made from visual arts to **language arts** and the stories of the American West. Students can create their own art works and write stories about them.

In a unit devised to combine art and **math,** children can study the drawings of M.C. Escher in conjunction with an exercise in math tesselations or mosaic patterns. Part of a lesson could be to design a T-shirt based on their math problem. Other math connections might be based on charts and graphs, whereby students make charts that reflect their opinions about particular works of art being studied. Students write or talk about their art criticism in addition to tallying results of data collected, they translate tallies into chart form and present to the class.

In **science,** drawings and paintings of regional artists studied in art class may depict examples of Florida plants and animals and can provide a springboard for nature studies in science class. In **social studies**, students can examine the unity and diversity evidenced in maskmaking in world cultures, determine the variety of uses to each of the cultures, and trace and compare the separate histories of maskmaking. In **reading,** concepts such as space, direction, quantity, sequence, dimension, and likenesses and differences are necessary to the development of reading skills. Numerous art activities can be used to amplify these concepts. Pre-reading skills require the sensory experiences, which form necessary visual relationships. It is art, with its capacity to stimulate children's visual sense, that helps open the door to insights in science, social studies, math, and language arts.

Skills and Techniques of Visual Art

Artists organize and structure their ideas and feelings into a visual statement that becomes a work of art. A poet shares ideas with words; an artist shares ideas and feelings with words of a different sort, the **elements of design**: line, shape, form, texture, space, and color. These elements are used to express meaning in an artwork, but the elements alone are not enough. Composition, (the way in which they are put together), is of great importance. The **principles of design**, (balance, rhythm, emphasis, and unity) are used to organize the elements.

Through a knowledge of these design elements and principles, students will be able to express themselves in their own artwork and also to understand the artistic creations of others.

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Elements of Design

Line (a mark made by a point in motion)

- Varies in appearance, differing in length, width, texture, direction and degree of curve.
- Defines the edge of a shape, areas and separate spaces.
- Shows motion, rhythm, repetition, texture.
- Can be expressive.

vertical = dignity	horizontal = restfulness
diagonal = rhythm, movement	tapering = movement/speed
delicate=curved=feminine	zig-zag = energy
erratic = confusion	drooping = lethargy
thick,bold,heavy = masculine	

Color (derived from reflected light; three properties: hue, value,* and intensity) Classification

Primary colors (red, yellow, blue) cannot be produced by mixing colors.

Secondary colors (orange, green, violet) result by mixing equal portions of two primary colors.

Intermediate colors result from mixing a primary with a secondary color (red-orange, blue-violet, yellow-green, etc.)

Distinguishing Qualities

- Hue is the property that gives color its name.
- Value refers to the amount of lightness or darkness.
- Tint is a color mixed with white.
- Shade is a color mixed with black.
- Intensity refers to the brightness or darkness.

Temperatures

Warm = fire and sun colors of yellow, red and orange.
Cool = ice and water colors of blue, green, and violet.

Color schemes

Complementary: two colors opposite one another on the color wheel provide the greatest possible contrast.

Analogous: colors located next to each other on the color wheel, containing a common hue (blue-violet, blue, red-violet).

Neutral: black, white, or gray or any color that results from mixing equal proportions of any two complementary colors.

Monochromatic: a one color color scheme

Colors appear to advance or recede

Warm = advance
Cool = recede

Colors can affect the apparent size of an object or space

Warm: makes a shape appear larger
Cool: makes a shape appear smaller

Colors can be repeated to create rythm and can create an illusion of depth in space by changing value

***Value** - sometimes viewed separately from color as an element in its own right.

Texture (the way a surface feels or looks like it might feel perceived by touch or sight)

- Man made or natural
- Repeated texture can form a pattern
- Tactile or visual texture can vary from rough to smooth or matte to shiny
- Can create emphasis or contrast

Shape/Form (an enclosed space which is two dimensional giving the illusion of shape, or three dimensional giving the illusion of form)

- Geometric or free-form
- Organic or man-made
- Shaded shapes create the illusion of form
- The size and placement of various shapes/forms can create the illusion of depth

Space (the area between, around, above, below, or within shapes and/or forms)

- Positive space: area occupied by the shape/form
- Negative space: background or area surrounding shape/form
- Illusions of space can be created by overlapping shapes; diminishing or increasing the size of lines, shapes, and textures; placing shapes or lines closer to the bottom of the paper so, that they appear to come forward; using bright colors that appear to come forward or cool colors that appear to recede; employing either one-point, two-point or three-point perspective.
- Spatial relationships can change as one's point-of-view changes (bird's eye-view or worm's eye-view).

Principles of Design

Balance (involves arranging the visual elements in a work of art equally). Lack of balance creates discomfort in a viewer.

- Classification
  Formal -symmetrical
  Informal -asymmetrical
  Radial -design stems from central point or axis

- Methods to achieve balance
- Several small shapes can balance one large one
- A small, complex object can balance a large simple object
- A large area of cool color can balance a small area of warm color
- A large area of neutral color can balance a small area of bright color
- A large area of smooth texture can balance a small area of rough texture

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Rhythm (repeats visual elements to create illusion of movement)

- Can be defined as random, regular, alternating, flowing, or progressive.
- Movement can be actual or implied.
- Illusion of movement can be created by making slight changes of an image in sequence.
- Rhythm can be created by a repeating pattern of positive spaces separated by negative spaces.

Emphasis (stresses a visual element to create a center of interest or focal point)

- Created by making one element dominant. This attracts the viewer's attention first, while subordinating other elements that are noticed later.
- Can create a focal point through contrast (warm color among cool colors).
- Uses radial balance with all elements converging to a focal point.
- Draws attention to the unexpected (i.e. chicken standing in row of ducks).

Proportion (relating visual elements to compare size, quality, variety, scale, purpose, or meaning)

- Can be realistic or distorted.
- Can show the relationship of the size of one part to another, or to the whole.

Unity (organizing visual elements into an aesthetic whole; joining all the separate parts of a work so they look as if they belong together). Methods of achieving unity are:

- Harmony of color or shape, as in analogous color schemes.
- Simplicity, by restricting the number of variations in a work.
- Repetition of an element.

Contrast (placing visual elements in opposition, accentuating their differences)

- To achieve emphasis
- Ranges from subtle to dramatic

Repetition (occurs when a single visual element appears again and again)

- Achieved through use of a motif (a unit repeated in visual rhythm).
- Achieved by repeating an element or motif at regular spaces or intervals, creating a pattern.

Age Appropriate Activities in Art

The activities listed below are suggestions for relating visual art to other subjects, themes and/or interdisciplinary units. Although they are arranged for primary, intermediate, and secondary levels; many of the primary or intermediate level activities may be suitable (with some changes) for secondary students. Please consider the developmental stages before using a secondary level activity for a younger child.

Drawing

K-2

- Draw art works about topics that relate to other classroom learning (ie. people, home, community, seasons).
- Draw from imagination to illustrate stories that have been read to the class.
- After learning about other places, draw a landscape to demonstrate understanding of the concepts.

3-5

- Make a figure drawing of a classmate dressed ina costume from a foreign land.
- Imagine the future and design a space station, vehicle or home.
- Create maps or other tools for visual communicating.

6-8

- Observe and draw familiar objects: science (plants and animals), math (geometric forms), language arts (illustration), social studies (metaphoric images).
- Figure drawing: science (anatomy), math (proportion), social studies (period costumes).
- Outdoor observational drawings of nature (plants, land, sky) and of structures (buildings, cars, bicycles).

Hints

- Vary paper size and shape (tall, narrow, round,triangular).
- Vary or combine media: pencils (try 4B and 5B), crayon, chalk, charcoal, felt pen, colored markers, or pens, oil pastels.
- Use various papers: bags, sandpaper, newsprint, manila, bogus, construction, drawing papers.

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Painting

K-2

- Apply paint using various implements: sponges, swab sticks, cardboard edges, pointed and flat brushes, toothbrushes, feathers, toy cars. Discuss the early cave paintings and imagine how early peoples developed paint and tools.
- Paint on large paper or on three dimensional surfaces (e.g. cardboard boxes, bags, hats, masks).
- Create a painting using personal interpretation of the real world.

3-5

- Experiment with a brush in order to create a variety of strokes (thick, thin, tapering, wavy, ragged).
- Paint on fabric, tiles or other modules that can be assembled together. Make murals or quilts that express a moment in history, story or poem, or a scientific concept.
- Look at and discuss paintings made by western and non-western cultures.

6-8

- Paint using a variety of paints (tempera, watercolor, acrylic, paint sticks). Understand that each medium creates a different effect.
- Use watercolor on wet paper to depict different atmospheric effects (storms, fair weather, cloud formations or fog).

Hints

- Young students will have more control with tempera than with watercolor.
- Use egg cartons for distributing liquid tempera paint.
- Students may prefer to stand as they paint.
- Desks may be grouped and the paint shared.
- Fill water containers no more than half full.
- Demonstrate, then have students practice the procedure for rinsing the brush before a new color is used.
- Have sponges and paper towels at every table for easy clean up.

Printmaking

K-2

- Use a variety of objects with which to print (finger tips, vegetables, kitchen gadgets, plastic tops, sponges, or spools).
- Create an incised line design using a ballpoint pen on a styrofoam produce tray. Apply printing ink with a brayer and print on drawing or construction paper. Have students look at Egyptian cuneiform writing.

3-5

- Create a rubbing (frottage) using a crayon on textures found around the school. A piece of light-weight paper should be placed over the texture and the side of an unwrapped crayon used to create the rubbing.

- Fold paper and cut out shapes in order to create a stencil. Place stencil on top of surface to be printed (this may be cloth, wood, paper or Plexiglas). Use a stiff stencil brush to apply paint.
- Create a T-shirt to publicize a unit of study. Take student art to a local screen process printer. If the printer is willing, plan a field trip to study the commercial process.

6-8

- Use linoleum-block printing process to create a relief print. Study Picasso prints and see how they relate to African art.
- Cut a stencil and place under a silk-screen or invest in light-sensitive photo emulsion to create the stencil. Use a squeegee to spread the ink.
- If a printing press is available use Lithosketch printmaking supplies to create a simple lithograph. This process makes use of the concept that oil and water resist. It is a form of planographic printing

Hints

- When using styrofoam trays, cut off the curved edges to make a flat plate.
- Place paper on top of the inked plate, rather than the reverse.
- Refer to books on printmaking in the local library to get a clearer picture of the many techniques and variations this media provides.
- Fingerpaint can be substituted for silkscreen ink when printing does not need to be permanent.

Sculpture

K-2

- Create an assemblage of found objects. Discuss other uses for recycled materials.
- Make a simple mobile. Look at works by Calder. Study balance and movement in science.
- Press small objects (shells, forks, sticks) into oil-based clay. Pour in Plaster of Paris to create a simple bas relief sculpture. Study fossils and geology.

3-5

- Tape tubes, boxes, and crushed paper together to form an animal and papier maché over it.
- Create soft sculptures from poly fiber fill, remnants, and stockings. Create likenesses of historical figures.
- Study China. Make kites to celebrate the Chinese New Year.

6-8

- Pour Plaster of Paris with vermiculite (found in garden centers) in milk cartons or similar container. Let harden overnight. Carve with butter knives. Study stone carvings from around the world (most notably Easter Island).
- For homework, suggest that students make a sculpture from things they find around the house and ask their parens first. Select a particular topic (i.e. the human figure). Allow at least a week

before they bring in the sculpture. Have an art show opening in the class with snacks and drinks for students to enjoy while they individually present their works one at a time.
- Study paper sculpture techniques (folding, scoring, tabbing). Create paper sculptures that depict futuristic architecture. Study city maps and invite an architect or city planner to class to discuss his/her job.

Hints
- Use cellulose wallpaper paste or art paste in place of wheat paste. It can be stored unrefrigerated for long periods of time.
- Start a collection box of found or throwaway objects.
- Visit museums, or art in public places so students can interact with sculpture.
- Keep track of any sharp tools used in making sulptures.
- Make papier maché and plaster mixtures outside if possible.
- Read instructions for mixing paste or plaster mixture on the box. The consistency of both of these products is important to the success of the project.

Collage

K-2
- Create a torn paper collage to depict a season of the year.
- Assemble and glue natural found objects (sand, shells, feathers, pods, seeds, beans, rice, twigs, leaves, acorns, pine needles) on cardboard in reference to the theme of ecology.
- Use photographs cut from magazines to create a poster illustrating the topic or theme of study.

3-5
- Construct a collage from a variety of papers. Use the papers to illustrate the concept of cultural diversity showing people from many lands.
- Study paper-making and make handmade paper. Use in a collage with an Asian motif.
- Study the work of artist Romare Bearden. Create mixed-media art depicting families or other groups of people.

6-8
- Create a collage from images found on the internet. Have students conduct a scavenger hunt on the internet. Provide them with a list of pertinent subjects, search the net to find sites, print images, and text, and arrange them in a collage.
- Study the work of Pablo Picasso and Juan Cris. Make a collage based on articles found in the newspaper. Students locate a current event and search for related imagery.
- Locate unusual printed papers (maps, Chinese newspapers, travel brochures, lotto tickets, magazine pages) and assemble them to create an interesting background for a painting on a related topic.

Hints

- For very young students, use ambidextrous scissors for cutting paper.
- Start a collection box for items used for collages.
- Have students apply glue to items to be attached rather than the larger surface.
- Use acrylic gloss medium and a brush for adhering light-weight papers, such as tissue to a surface.

Crafts (ceramics, fibers, wood)

K-2

- Using the pinch method, construct a pot, embellish with impressions of found natural objects.
- Make a paper weaving using at least two different types of paper (wallpaper, construction paper, foil, wrapping paper).
- Create a bas relief using scraps of wood from a lumber yard or craft supplier. Study the use of bas relief throughout history.

3-5

- Using the slab method, construct a mask based on the study of Iroquois False Face or African masks.
- Using a cardboard or Styrofoam loom, create a yarns and ribbons weaving, embellish with feathers, beads, shells, etc.).
- Study color mixing. Have students bring in a t-shirt and have tie-dye t-shirt day.

6-8

- Study the Indonesian dyeing process of Batik. Create a simple batik using cold wax and brush on dyes.
- Study the Medieval cathedrals of western Europe and the Ameri can artist Louis Comfort Tiffany. Plan and create a small stained glass sun catcher using the foil method of stained glass. If near Orlando, visit the Morse museum to view a large collection of Tiffany artworks.
- After researching Greek vases, construct a pot using the coil method.

Hints

- Use burlap or denim material under clay when rolling slabs.
- Store in-progress clay pieces inside air tight plastic garbage bags overnight to prevent drying.
- Cold-water dyes can be inexpensively bought at neighborhood grocery and drug stores.
- Provide students with many visuals of crafts from other countries in order to provide inspiration for their own works.

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Additional Resources

Community Resources

1. University and Community College Arts Departments
2. Public Art Galleries
3. Private Art Galleries
4. Local Museums of Art
5. Local Art Councils
6. Public Libraries
7. Science Museums
8. Botanical and Zoological Gardens
9. Internet

In addition, write to the following for information about excellent publications and color reproductions for use in the classroom:

National Gallery of Art
Publications Mail Order Department
2000B South Club Drive
Landover, MD 20785

Books

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Celebrates the rich art from many cultures including African, Central and South American, Asian, European, and Native North American.

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